which display unusual vigor, grace, and lifelikeness—mounted horsemen, animals, men, and women—showing artistic freshness and marked skill.

It was probably in the sixth and seventh centuries, after a long preliminary development, that one of the most characteristic of Chinese artistic mediums, true white porcelain, first appeared. Not until later dynasties, however, was it to be put to its most extensive uses.

Painting now attained a high pinnacle—in the judgment of some, the highest in Chinese history. Buddhism and Taoism seem to have been chiefly responsible. The principles of calligraphy, a fine art in China, were also now fully applied to painting, with resulting improvement in skill and emphasis upon line. Probably the greatest painter of the T'ang—possibly of all Chinese history—was Wu Tao-hsiian (also known as Wu Tao Tzu and Wu Tao-yiian), who was one of the glories of the brilliant court of Ming Huang. A master of landscapes, in which field he was said to have initiated a new school, he was also, and especially. Hevoted to Buddhist and Taoist themes. It is about him that there grew up the interesting story of a landscape with which he had decorated a wall for the Emperor. As the two, the artist and the monarch, stood before it, the artist clapped his hands, a door opened, and he passed within it. Before his astonished patron could accept his invitation to follow, the door closed, and the painter was never again seen. Wu's greatest work, it is said, was on the walls of temples at Ch'angan and Loyang. He was an extreme realist but did not depart from the classical canons of his art. He also possessed both fertility of imagination and technical skill.

A friend of Wu Tao-hsiian was the poet, official, physician, and painter Wang Wei. An earnest Buddhist, he spent much time in quiet retirement in the country. His last years were greatly disturbed by the rebellion of An Lu-shan, for he accepted office under that upstart and was imprisoned for a time after the collapse of the revolt. His monochrome landscapes are especially famous, and later critics thought of him as belonging to the Southern as opposed to the Northern School. This distinction has no geographical significance but goes back to a classical allusion, the Southern School being supposed to be dreamy and to deal in sub-